

ESSENTIALLY

ENGLISH 2017



GERMANTOWN FRIENDS SCHOOL
LITERATURE / WRITING COURSES FOR
STUDENTS,
PARENTS,
ALUMNI,
AND FRIENDS

1 BOB DYLAN

JOE MCGEARY *Wednesday evening and one day section*

“O, where have you been, my blue eyed son, and where have you been, my darling young one?”

—Bob Dylan, *A Hard Rain's A-Gonna Fall*

This course will track Bob Dylan's comings and goings as a musical expeditionary from his early appearances in Greenwich Village's *Café Wha?* at the time of the Cuban Missile Crisis to his latest mysterious disappearance after winning the 2016 Nobel Prize in Literature. Stops on our journey will include the 1965 Newport Folk Festival, where Dylan went electric and “betrayed” his earliest fans; Dylan's retreat from public life in the darkest days of Vietnam; and his re-emergence with the breathtakingly strange and innovative *Basement Tapes*. We will explore the ways in which politics, art, poetry, and legends of an “old weird America” collide in the space of Dylan's music. In addition to listening to Dylan's songs, we will read fiction, poetry, memoirs, and criticism, and watch four films: *Don't Look Back*, by D. A. Pennebaker; *No Direction Home* and *The Last Waltz* by Martin Scorsese; and *I'm Not There* by Todd Haynes. Readings will include: Bob Dylan, *Chronicles, Volume I*; Greil Marcus, *Invisible Republic: Bob Dylan's Basement Tapes*; and Richard Fariña, *Been Down So Long It Looks Like Up To Me*. Students will keep a journal, write an essay, and do a creative project.

Joe McGeary holds a Ph.D. in English from Duke University, is a member of the English Department, and directs Essentially English. He thinks Bob Dylan deserved the Nobel Prize and is unbothered by the mystery of Dylan's whereabouts.

2 EARLY MEDIEVAL LITERATURE: BEOWULF AND THE HEROIC CODE OF THE NORTH

PIERCE BULLER *Wednesday evening*

The early medieval period of northern Europe, so often described as a “dark age,” in fact cast literary light of the highest order through its heroic epics, sagas, poetry, and histories. Perhaps the greatest literary work of this post-Roman, battle-scarred world is *Beowulf*: an epic where the hero has the strength of thirty men; where Grendel, most monstrous of medieval monsters, stalks the night; and where a gold-hoarding dragon waits for warriors in his lair. *Beowulf*, and its heroic code, will be the focus of our class; but we will also enjoy other early medieval works such as Viking sagas, battle poems, and chronicles of warring kings and powerful queens, taking care to understand their particular place in world literature. We will also be sure to appreciate and enjoy the manuscripts that held these works and their own particular history, the skill of the scribe and the translator, the medieval world-view, and our own present fascination with the medieval world. Our class will conclude by observing how the heroic code of the north transitions to the chivalric code of the European high medieval period. Close reading, discussion, and two projects of significance will allow us to fully engage with this literature of chiseled beauty, captivating depth, and continuing illumination.

Pierce Buller holds a master's degree in Medieval History from the University of Pennsylvania and an undergraduate degree in English and History from Colgate. This is his fourth medieval literature course for Essentially English.

3 CRITICAL THINKING AND PERSUASIVE WRITING

ENGLISH DEPARTMENT *One day section (all sections)*

This course offers students the chance to hone their critical thinking and persuasive writing skills. Students will learn rhetorical strategies drawn from classical rhetoric and how to challenge deceptive arguments that rely on misleading evidence and logical fallacies. We will examine numerous examples of persuasion and argument in the real world, including op-ed pieces, legal decisions, political speeches, and various forms of new media, including *Facebook*, *Twitter*, satirical news programs such as *The Daily Show* and *The Colbert Report*, and the phenomenon of false news reporting.

Possible texts:

Sharon Crowley, *Ancient Rhetorics For Contemporary Students* and Daniel Levitin, *A Field Guide To Lies: Critical Thinking In The Information Age*. Students will write short response papers.

4 READING THE WORLD: INTERNATIONAL FICTION AND FILM

ANNE GERBNER *Wednesday evening*

How can we know the world if we don't read its stories? In response to this question, students will enjoy short fiction by internationally acclaimed authors who tell their tales in a variety of styles. We will discuss translation questions, cultural contexts, contemporary politics, and contemplate the role of the writer and film-maker as a social critic. Authors will include Haruki Murakami (Japan), Etgar Keret (Israel), Junot Diaz (Dominican Republic), Chimamanda Adichie (Nigeria), Vikram Chandra (India), Per Peterson (Norway), Edwidge Danticat (Haiti), Li Munyol (Korea), Mo Yan (China), Jenny Erpenbeck (Germany), Laszlo Krasznahorkai (Hungary), and Rosario Ferré (Puerto Rico). Homework will include watching three films (*Lives of Others*, *Jellyfish*, and a Bollywood film) that we will discuss in class. Finally, we will follow posts from the websites “Words without Borders” and PEN International, whose charter states, “Literature knows no frontiers and must remain common currency among people in spite of political or international upheavals.”

Anne Gerbner, a member of the English Department, is deeply interested in global literature. Last year she presented on teaching international fiction at the Penn Global Education Forum.

5 LIT CRIT

SARA GORDON *Two day sections (all sections)*

In this course we'll delve into very basic literary criticism. Starting with relatively simple texts like *Harold and the Purple Crayon* and Dr. Seuss's *Yertle the Turtle* and *The Lorax*, we'll learn how to bring Psychoanalytic, Marxist (Class), Gender, Postcolonial, and Reader Response theories into our lives as readers, viewers, and consumers of pop culture. Lois Tyson suggests that one should “think of each new theory as a pair of eyeglasses through which certain elements of our world are brought into focus while others... fade into the background.” Course materials include poems, short stories, and longer fiction by a variety of authors such as Lucille Clifton, Octavia Butler, Ernest Hemingway, Angela Carter, and Flannery O'Connor. We'll also read a graphic novel, several children's books, and actively examine the films *Avatar* and *The Dark Knight* or *The Dark Knight Rises*. Course requirements are one thesis paper and one film/visual media criticism paper.

Sara Gordon teaches sophomore English at GFS. She has an MA in English Literature and a Graduate Certificate in Women's Studies from the University of Pennsylvania.

6 THE “OTHER” GREAT COMICS

ZOË SMITH

Wednesday evening

This course is an introduction to comics not including *Maus*, *Persepolis*, or *Watchmen*. Instead we'll be reading the great works that are easy to miss but nonetheless represent the very best of the last thirty years in comics. We will read texts from across genres: from radical superhero stories like *Truth: Red White & Black* and to powerful works of nonfiction like *Nat Turner*. Scott McCloud's *Understanding Comics* is the exception to our rule about avoiding the most famous comics, but his work is invaluable as a framework for approaching the form. In this class we will take “form” as our main focus, aiming to use these exciting comics to examine what meanings color and line can contain. The reading list privileges non-white, non-male, and queer voices. In class we will try to create an atmosphere that is part book club and part college seminar, with open discussion and emphasis on close reading.

Zoë Smith is a graduate of Penn Charter and the University of Chicago pursuing graduate study in comics.

7 ATMOSPHERIC DISTURBANCES, WHITE NOISE, INTUITION AND PHILOSOPHY

ADAM HOTEK

One or two day sections (all sections)

In this class we will explore a set of classic philosophical formulations that address what exactly ties individuals to the social realm around them. To ground this exceptionally broad query we will look at specific theories that have been espoused by such thinkers as Plato, Confucius, Rene Descartes, John Locke, Sigmund Freud, W.E.B. Dubois, Simone de Beauvoir, Frantz Fanon, bell hooks, and Jean Baudrillard. We will then examine how some of these theories apply to three novels: Rivka Galchen's *Atmospheric Disturbances*, Colson Whitehead's *The Intuitionist*, and Don DeLillo's *White Noise*. These three texts have often been designated as being “postmodern.” With this proposition in mind we will investigate how the kind of “postmodern” selves that Galchen, Whitehead, and DeLillo populate their novels with relate to the construction of selfhood proffered by the philosophers listed above. Students will produce two formal essays and write several response pieces.

Adam Hotek is a veteran member of the English Department at GFS. His interests include Modernism, Postmodernism, Psychoanalysis, and African-American studies.

8 DID YOU SEE/READ THAT MOVIE?

ANDRÉ LEE

Monday evening

This course kicks off with a lecture on the black flâneur experience and a screening of Raul Peck's *I'm Not Your Negro* at The Barnes Foundation. Literature has been the source of some of our greatest film projects since the beginning of cinema. Within this course we will study the journey a project makes from text to screen. Which texts have or have not been lost in translation? *Uncle Tom's Cabin*, *The Boys in the Band*, *The Color Purple*, *A Wrinkle in Time*, amongst others are prime examples of works that deserve our attention and consideration. The course will be a hybrid of lecture and class participation. Participants will be required to watch full-length films and selected readings as part of the course study. Class time will be dedicated to discussion, debate and viewing of selected scenes. A final written case study of one written work that made it from text to film will be required of all participants. Access to a Netflix account or the library and a local cinema will be required for this class.

André Robert Lee '89 is a director, writer, producer and activist. André has never taken a film class.

9 SCREENWRITING

KATHLEEN VAN CLEVE

Monday evening

This is a workshop-style course for those who have thought they had a terrific idea for a movie but didn't know where to begin. The emphasis will be on storytelling, and how to best communicate your story using the tenets of classical dramatic structure as a backbone for your screenplay. Best part: reading and watching films like *Good Will Hunting*, *Little Miss Sunshine*, *The Godfather* and *Finding Nemo* (among others) – and figuring out why they work. By the end of the course, each student must complete at least twenty-five pages of a screenplay. This course will be limited to 12 students.

Kathleen Van Cleve is a novelist, screenwriter and Senior Lecturer at Penn, where she teaches screenwriting.

10 AMERICANAH: EXPLORING IDENTITIES IN AMERICA

MIRANGELA BUGGS

One day section in 2

How do the stories of an African-born Black woman in America and a young Dominican-American man inspire us to think about what America is and what it means to so many different people? In this course, students will work with Chimamanda Ngozi Adichie's critically-acclaimed book *Americanah* and Junot Diaz's Pulitzer Prize-winning *The Brief and Wondrous Life of Oscar Wao*, to explore, together in community, a range of interconnected themes surrounding issues of identity, belonging, immigration/migration, culture/ethnicity, race, gender, and class and how these shape various experiences in America. In an interdisciplinary, multifaceted, multimedia classroom experience, students will engage in analytical and reflective reading of and responses to the novels and other texts (including film, poetry, etc.), open discussion/dialogue, along with reflective and analytical writing projects. Assessment will be based on the quality of students' class participation and contribution to a learning community based on shared exploration and dialogue, thinking, speaking, and writing.

Mirangela Buggs holds a Ph.D. from the University of Massachusetts, Amherst, and is the Director of Multicultural Affairs at Germantown Friends School.

11 I'M SORRY, WHAT'D YOU SAY?: THE ART OF READING OUT LOUD

JAKE MILLER

Wednesday evening

Some books are best read with a cup of tea and a lap-blanket. Others on a beach or at a bayside resort. Still others make for a good read on a long commute. This class isn't about any of those; this one is about reading OUT LOUD. We'll take a close look at texts that were written with the intention of being read aloud...plays, sonnets, children's literature, noteworthy speeches, even tongue twisters and beat poetry. Part literary analysis, part public speaking seminar, part acting class – this course explores the power of the spoken word by engaging students in speaking words. We will practice the arts of storytelling, public speaking, and performance. We will consider how sound constructs meaning and how we generate sound. Some theory, mostly practice, we will engage in the community experience of reading and sharing stories - something, in modern times, we seldom do. (I mean, really, when is the last time someone read you a bedtime story?!)

Jake Miller is an actor/director and teaches in the Theater Department at GFS. With two little ones at home (ages 4 & 6), he does a lot of reading out loud.

12 LIBERATING LAURELS: THE POETRY OF DEMOCRACY

YOLANDA WISHER

Monday evening

Having escaped from the oppressive ivory tower of academia and elitism, poetry returns to its roots as a many-spouted vessel for the collective shout and cry. In this workshop, we'll read, write, and recite poetry to enact the spirit of democracy we need today. As we study inaugural poems, anthems, and the work of official and unofficial poets laureate like Walt Whitman, Muriel Rukeyser, June Jordan, Bob Kaufman, and Ross Gay, we'll debate "the uses of poetry" in today's social and political discourse. Then we'll go in search of our own "people's poetry" through playful solo and group writing activities based on ancient, modern, and cross-disciplinary techniques. Final projects will include a blueprint for a community-based poetry program of your design and an essay based on the readings.

Yolanda Wisner is the 2016-17 Poet Laureate of Philadelphia. She taught Upper School English at GFS from 2000 to 2010.

13 1922

ADAM HOTEK

One or two day sections (all sections)

1922 witnessed seminal developments in fields of literature and visual arts. T.S. Eliot's iconic poem "The Wasteland," Jean Toomer's kaleidoscopic prose-poem *Cane*, Virginia Woolf's experimental novella *Jacob's Room*, and Hermann Hesse's mystical novel *Siddhartha* were all produced in this year. In addition, such painters as Max Beckmann, Paul Klee, Joan Miro, Charles Sheeler produced significant work during 1922. In this course we will explore how these artists labored to "make it new," to reconstruct and transform their medium of writing or painting in order to produce revolutionary visions of space, the body, spirit, nature, and society. In this course students will produce two formal essays and write several response pieces.

Adam Hotek is a veteran member of the English Department at GFS. His interests include Modernism, Postmodernism, Psychoanalysis, and African-American studies.

14 GOOD EVENING, MY FELLOW AMERICANS: POLITICAL SATIRE & THE MODERN PRESIDENCY

JOE MCGEARY

One or two day sections (all sections)

In the wake of the recent election, a healthy dose of humor and satire may seem warranted. This class will study some of the most pointed and witty political satire produced in recent years about the American Presidency. We will consider a range of genres, including novels, films, television shows, and comic strips. Possible texts will include: *The Doonesbury Chronicles* and *Yuge!: 30 Years of Doonesbury on Trump*, by Garry Trudeau; television shows like *The Veep*, *Saturday Night Live*, and *The Daily Show*; films such as *Being There* and *Wag The Dog*; *Our Gang*, by Philip Roth, a satirical novel about the Watergate scandal; and *MacBird!* by Barbara Garson, a 1967 satirical play that superimposes the story of Lyndon Johnson's rise to power at the time of the Vietnam war onto the plot of Shakespeare's *Macbeth*. Students will keep a journal, write an essay, and produce one piece of political satire.

Joe McGeary has lived through all of eleven Presidencies and expects to survive the twelfth with his sense of humor intact.

15 WATCHING THE DETECTIVE 2017

ANNE GERBNER

All day sections

In this class we will follow the footsteps of detectives who crack impossible cases and survive harrowing situations. Though some deride detective stories as pulp fiction, it is undeniable that detective fiction offers emotional and intellectual satisfaction; and as W. H. Auden noted, great detective fiction should be considered an art. We will discuss a variety of stories and short novels that feature the workings of the amateur detective, the private investigator and the police. We will begin with Edgar Allen Poe, who is credited with writing the first American detective story, and whose locked rooms, red herrings, surprise culprits, and inept police are still the mainstay of the classic detective story. We will briefly investigate Sherlock Holmes in London and Miss Marple in the English countryside before moving our study back to the United States. There we will follow hardboiled Sam Spade in Dashiell Hammett's *The Maltese Fountain* and Grave Digger Jones and his partner Coffin Ed Johnson of Chester Himes' *A Rage in Harlem*, all detectives who solve crimes in a morally ambiguous world. We will then read a selection of contemporary detective fiction. We will complete a media analysis of a police procedural TV show and compare detective fiction with true crime writing. Throughout the course, we will analyze the authors' attitudes towards crime, justice, police, race, class and gender. There will be abundant and suspenseful reading to enjoy in this course, as well as three written assignments, creative and analytical.

Anne Gerbner's secret vice is reading detective fiction. A member of the English Department, Anne taught this class ten years ago, so she looks forward to discussing the latest in detective fiction with this year's class.

16 DROWNING THE BOOK — INTERPRETING THE TEMPEST

SAM SULLIVAN

Monday evening

Surely, reality television is one of American culture's summary achievements. Among the first and longest-running of these shows is that oh-so-subtle homage to settler colonialism, CBS's "Survivor." Here the 'giddy multitudes' are pit against one another for the sake of our entertainment as they vie for their 'survival' on an island, a tropical 'someplace,' where there is literally no civilization whatsoever. Like, no Starbucks.

But seriously: this 'reality'-which happens to be the reality of Shakespeare's *The Tempest*-just happens to be our *Real World*. We are at present the summation of a hostile takeover of this land-chock full of PhDs & Prophets, swindlers and 'giddy multitudes,' poor and outcast Native Sons, society queens and working mothers. Our production crew is working off its student debt-it would rather be doing more avant-garde work.

That at least is one interpretation. But I am certain that to interpret and to reinterpret the play is to challenge these categories-media, power, the body, the landscape-that shape our society today. Our class will be a guide to *The Tempest* and its interpretations and adaptations across historical contexts. We will read and write and talk. Drawn from the sources pertaining to the 'first contact'-Montaigne, Erasmus, Strachey-*The Tempest* is and was a map of the ways culture talks about America. Our readings lead us homeward and astray.

Sam Sullivan, a member of the English Department, has lived in the Pacific Northwest and all along I-95. He has published a controversial and largely unread thesis on light-boxes, Chinese food, and still life called "Representations of Lo Mein."

17 FINDING YOUR VOICE, SPEAKING YOUR TRUTH: A MULTI-GENRE PROSE WORKSHOP

RAHUL MEHTA

Monday evening

When asked why I write, I answer: “I write because I grew up brown and queer in white West Virginia, and because I know from history that if you don’t tell your story someone else tells it for you.” There is something incredibly powerful about speaking our stories into the world, and it feels especially urgent at this particular moment. We all have stories to tell. This creative writing workshop will focus on finding your voice and writing from a place of honesty. Whether that takes the form of memoir or fiction—whether it be light-hearted musings, lyrical meditation, or primal scream—you will be encouraged to speak your truth: not necessarily factual this-really-happened truth, but emotional truth. We’ll use memory work, personal experience, and direct observation to generate material; we’ll practice craft elements to help us shape what we generate; and we’ll learn techniques for offering positive, constructive feedback toward revision. Along the way, we’ll read a hand-picked selection of short stories, creative nonfiction pieces, and craft essays by contemporary masters including Sherman Alexie, ZZ Packer, David Sedaris, Aimee Bender and Kiese Laymon. The final project will be a portfolio of short pieces and one longer, revised story or memoir.

Rahul Mehta is the award-winning author of a short story collection, *Quarantine*, and a forthcoming novel, *No Other World*, both from HarperCollins. His essays have appeared in the *New York Times Magazine*, the *International Herald Tribune*, and *Marie Claire India*. He teaches creative writing in the BFA program at the University of the Arts.

18 GET BUSY LIVING: CRIME AND PUNISHMENT IN LITERATURE AND FILM

MEG GOLDNER RABINOWITZ

One day section in 1 or 3

One of the most potent depictions of crime on film in the last few years was Ryan Coogler’s *Fruitvale Station*, which asked its audience to live through the last day in the life Oscar Grant, a victim of police brutality. Television programming has shifted from purely focusing on the criminal through the lens of the criminal justice system (*Law & Order*) to exploring crime from the eye of the perpetrator. What do these shifts offer us? What do we gain from being inside of Dexter’s or Walter White’s mind? Why do tales of crimes both punished and unpunished hold our attention? This course will consider the concept of crime and punishment in contemporary literature and film. Our texts will include Stephen King’s novella *Rita Hayworth and the Shawshank Redemption*, Michelle Alexander’s *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*, excerpts from Bryan Stevenson’s *Just Mercy*, Ava DuVernay’s documentary *The 13th*, Truman Capote’s *In Cold Blood*, Ernest Gaines’s fictional novel *A Lesson Before Dying*, Walter Moseley’s short stories *Always Outnumbered, Always Outgunned*, the script for *Chicago*, and the poetry of Cornelius Eady’s *Brutal Imagination*. Films studied will include *Dead Man Walking*, *Capote*, *The Shawshank Redemption*, *Thelma and Louise*, and *48 Hours*. Students will write weekly response papers, craft a comparative analysis, and present on an independently researched text.

Meg Goldner Rabinowitz, a Social Justice educator, teaches English and Media Studies. She has been an avid reader and movie buff for a very long time, particularly in the area of criminal justice.

19 WRITING FOR CHILDREN & TEENS: FROM SENDAK TO WOODSON

CORDELIA JENSEN

Wednesday evening

From Maurice Sendak to Jacqueline Woodson, this course will provide an introduction to writing for children & teens, picture book through young adult. Each week we will discuss student work and published work in class, considering aspects of writing craft—setting, voice, imagery, story tension, etc.—from a writerly perspective. Students will learn to read AS WRITERS noticing the craft choices authors make and how this might inform their own creative choices. We will start by studying picture books, then move to easy readers, chapter books into the Middle Grade and Young Adult Novel. Students will learn to give constructive feedback to their classmates on their writing and write reflective craft papers on published works. We will also consider questions such as: What does it mean to write for a specific audience? Does every book for children need a moral? How can you capture a child or adolescent voice that sounds authentic? Each student will walk away from this class having written their own picture book or easy reader and 10-15 pages plus a plot synopsis for a Middle Grade or Young Adult novel. We will also consider writing craft advice from experts such as John Gardner, Cheryl Klein, Nancy Lamb and David Lodge.

Cordelia Jensen’s debut novel for teens *Skyscraping* (Penguin) was named an ALA Best Book for Young Adults. She has two forthcoming titles in 2018 and teaches Writing for Children at Bryn Mawr College.

20 WRITING ADVISOR TRAINING 2017

SARA PRIMO

Monday evening

Are you invested in good writing? Do you want to improve while helping others improve? Do you want to boost your college application while serving the school in an authentic way? This course trains you to work as a writing tutor during the 2017-2018 school year. Become one of our school’s Writing Advisors, one of a select group of students available to their peers for writing support. This cohort will join the ranks of what many high schools and colleges are working on across the country. In preparation, we will read articles on peer tutoring and also practice editing each other’s work. Peer tutoring is a constantly shifting field with a rich history of research and technique. We will ask the timeless questions: What kind of feedback is worth giving? What is the difference between critique and criticism; editing and correcting? What is the value of traditional composition writing in the first place? This is a different type of course. First of all, this course is only open to tenth and eleventh graders. Second of all, there is a slightly extended enrollment process; if you are interested, please contact Sara Primo to schedule a brief interview.

Sara Primo, a member of the English Department, has been peer editing since 1996. She was awarded the Rose Fellowship at Brown University in 2004, during which she helped train dozens of Brown undergraduates as Writing Fellows.

21 IMAGINING CHILDHOOD THROUGH FILM

MEG GOLDNER RABINOWITZ *One day section in 1 or 3*

James Baldwin wrote, “Children have never been very good at listening to their elders, but they have never failed to imitate them.” This summer brought us *The Get Down* and *Stranger Things*, both fascinating depictions of childhood. They join classic films of childhood and adolescence such as *Boyz n the Hood*, *My Life as a Dog*, *Moonrise Kingdom*, *Sandlot*, *Mud*, *Crooklyn*, and *Stand by Me*. In addition, animated films such as *Monsters, Inc.* and the *Toy Story* trilogy offer different commentaries on childhood and growing up. This class will look closely at the selected films, in addition to examining titles of students’ own choice. We will build a fluency in theories of early childhood development, including the ideas of Freud, Erickson, Vygotsky and Jung, and look for ways these films reflect different stages of being and growing. Students will write weekly – in a wide range of genre – in response to films and readings, student will present research to each other, students will observe children in the Early Childhood Education program, and students will blog, analyze and capture their ideas on the page and in our discussions.

Meg Goldner Rabinowitz, a member of the English Department and mother of three children, is fascinated by the stories that do and do not get told about childhood in mainstream films. She looks forward to exploring these course materials with children and former children.

23 FREEDOM OF EXPRESSION: A POETRY AND SHORT STORY WRITING WORKSHOP

ALEX LEVIN *One day section in 1 or 5*

All writers need to be granted a relaxing time and space in which to develop their ideas. In this course, students will have time to compose stories and poems about characters and situations that matter to them. We will begin by journaling and reflecting on who we are (or who we may be) on the page. Are you a fan of irony, or not so much? Do you need to write autobiographically for work to matter, or is it just as valuable to write about people in very different circumstances than your own? What’s better, a tragic ending or a happier resolution? How high do you like your stakes (Dracula, I hear, never liked high stakes)? Do you like your poems to rhyme, or is New Formalism an epic waste of time? Once we have established some personalized ideas around your writing, you will delve into the work. Class time will be largely dedicated to composing and receiving constructive feedback. Along the way, we will read poems and stories by authors who are sure to surprise and inspire you. Authors and texts include: Sarah Ruhl, *100 Essays I Don’t Have Time to Write: On Umbrellas and Sword Fights, Parades and Dogs, Fire Alarms, Children, and Theater*; R K Narayan, *Malgudi Days*, Ernst Theodore Hoffman, *The Sandman*; Junot Diaz, *This Is How You Lose Her*; David Lehman, Edward Hirsch (eds), *Best American Poetry 2016*. By the end of the course, students will have written at least two polished poems and two stories.

Alex Levin is Head of the English Department at Germantown Friends School and a jazz musician. He greatly enjoys cheering on his students from the margins of their papers.

22 THE BIBLE AS LITERATURE: SECRETS AND SCANDALS IN HEBREW SCRIPTURE

GABBY GOODMAN *Monday evening*

The Hebrew Bible, also known as the Old Testament, was compiled millennia ago, yet we feel the reverberations of the ideas it contains everywhere from politics to poetry to visual art. How is it possible that a book could have THAT much power? Through this course, you will join scholarly and spiritual debates that have been raging for centuries. Here are just a few of the questions we will tackle as we explore this ancient, enigmatic text that blends violence, drama, and romance: What kind of a God would enslave an entire nation of people on purpose? Is Adam and Eve actually a story of women’s empowerment? Noah saved the animals, but what might it do to someone to witness the end of the world? Who wrote this book and how do we know? How does a text become “sacred?” This course will sharpen students’ skills in literary analysis, introduce classic and recent theory, and encourage us to think creatively and critically about our own personal relationships to this text. We will read parts of *Genesis*, *Exodus*, *Samuel*, and *Kings*, and course-work will include weekly informal response papers, an analysis paper, and at least one creative writing project. Bring your curiosity, and a mind open to being shocked, touched, and changed!

Gabby Goodman is an assistant 5th grade teacher at GFS, and has taught Hebrew and English to students of all ages for many years. She studied English at Haverford College, earned an MTS degree from Harvard University in Hebrew Bible and Ancient Judaism, and is very excited to discover the Bible with the GFS community.

ADULT REGISTRATION INFORMATION 2017

ESSENTIALLY ENGLISH at Germantown Friends School offers eight-week literature and writing courses, from Monday, April 3 through Wednesday, May 24, designed to bring people of different ages together in the classroom. Adults are invited to join these courses, which are comprised of our tenth- through twelfth-grade students. We believe that sharing widely varied perspectives on an artistic vision generates a special kind of learning, exciting for all participants. For both literature and writing courses, adults are expected to complete the reading and to participate in class discussions, but to do the writing only if they are enrolled in a writing course.

EVENING COURSES will meet once a week for eight weeks, on Monday or Wednesday. Classes start promptly at 7:00 and run until 9:30 p.m., with one ten-minute break. Please note that in the third week there will be no meeting on Monday, April 10 because it is the First Passover Seder; instead it will meet on Wednesday, April 12 along with the regular Wednesday classes.

DAYTIME COURSES meet for one 60-minute session and three 45-50-minute sessions each week. Some courses are offered in one section only; others are offered in two, three, or four. They will be taught in the section or sections in which there is the most demand. If you are interested in a daytime course, please indicate on the form which section you prefer.

DAY SECTIONS ESSENTIALLY ENGLISH 2017

Section 1	Section 2	Section 3 (& 6-grade 11)	Section 4	Section 5 (& 6-grade 10)
Mon. 8:20 – 9:00	Mon. 9:00 – 10:00	Mon. 10:00 – 10:40	Mon. 11 :35 – 12 :20	Mon 12 :20 – 1:05
Tues. 11:35 – 12:35	Tues. 8:20 – 9:05	Tues. 12:35 – 1:35	Wed. 8 :20 – 9 :05	Wed. 9 :05 – 10:05
Thu. 12:20 – 1:05	Wed. 1:50 – 2:35	Th. 12:20 – 1:05	Th. 1:50 – 2 :35	Th. 8 :20 – 9:05
Fri. 10:05 – 10:50	Fri. 12:20 – 1:05	Fri. 8:20 – 9:05	Fri. 9 :05 – 10 :05	Fri : 1 :50 – 2 :35

TO REGISTER fill out the form below, and send it before February 8 to:

Joseph McGeary, Essentially English Coordinator, Germantown Friends School, 31 West Coulter Street, Philadelphia, PA 19144. **FEE FOR ADULTS** is \$350.00 per course. Enclose a check payable to “GFS Essentially English.” If a course is over-subscribed or cancelled, you will be notified in time to choose another. Later registration is possible if there is space in the class. After sign-up is completed, a first assignment and information about books you will need to purchase will be sent to you by your course’s instructor before the beginning of spring break.

ADULT REGISTRATION FORM 2017

NAME _____ EMAIL _____
(Please print legibly)

ADDRESS _____

HOME PHONE _____ WORK PHONE _____

Circle one: Current Parent Alumnus/Alumna Faculty Friend

Your Child’s Name _____

COURSE CHOICE: (Number and Title)

1ST CHOICE _____

2NDCHOICE _____

Registration due Wednesday, February 8, 2017 to Joseph McGeary, Essentially English Coordinator, Germantown Friends School, 31 West Coulter Street, Philadelphia, PA 19144. Make checks out to “GFS Essentially English.”

Germantown Friends School
31 West Coulter Street
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